A Room Full of Books: The Life and Slow Death of the American Residential Library

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Separate rooms in the home dedicated to the keeping and using of books have been features of upper- and middle-class American life over the last two centuries. This paper investigates the origins, growth, and recent decline of the American residential library. It focuses on the physical aspects of books and their presence in the home, drawing not on the professional literature of librarianship, but rather upon popular architecture and domestic magazines over the years. Reasons for the decline of residential libraries in recent years are suggested in the concluding remarks.

> Let us congratulate the poor that in our day books are so cheap that a man may every year add a hundred volumes to his library for what his tobacco and beer may cost him.[1]

There is nothing new about the residential library—except the fact that it appears to be getting old and may be headed toward extinction. Separate rooms in the home dedicated to the keeping and using of books have been a part of the lives of the more fortunate among us for many generations. The villas of the Roman emperors are known to have had them.[2] The literature of English aristocratic and gentry life is full of references to home libraries. An English writer remarked late in the last century that "it is considered a mark of caste to possess a good library, and a house will sell better because there is a room in it which has been devoted to the keeping of books."[3] An American writer a decade later had this provocative remark to make concerning residential libraries: "No man, acquiring money enough to build a house making any pretensions, would dare to omit the library, so called. The woman of his household would not permit it."[4]

This paper starts by looking at the residential library in the United States from early in the nineteenth century to the beginning of its decline, approximately in the third decade of this century, and ends with some speculation

on what has become of that space in the home that is no longer reserved for books. It draws not on the professional literature of librarianship, but rather on the architecture and design publications of the day, especially upon popular domestic magazines. It looks at residential libraries not so much as collections of books and other reading material, but rather as rooms to be manipulated by interior decorators and the socially aware homemaker. The concern, then, is what the physical presence of books in the home has meant to us, and how we have lived with them over the last few generations.

The term "library" today almost always refers to institutions that have public obligations, yet the first definition of the term to appear in the *Oxford English Dictionary* is a "place set apart to contain books for reading, study, or reference." In the early days of library development, this was often the home. We must remember that public libraries came later, and, in the beginning, served those who couldn't afford their own home libraries.

Libraries were integral parts of the architecture of the grander English homes as early as the Renaissance, and they grew in importance and size as England prospered through the ages. Robert Adams, one of the most popular and influential architects of English homes in the eighteenth century, left behind many plans of his domestic buildings, and inevitably libraries were a prominent part of them. They were most often on the main floor, usually off the drawing room, and sometimes off the dining room, where guests could be maneuvered in and out of them easily. They were not rooms tucked away in the back of the home, or on the upper floors, or in detached outbuildings. And they were large rooms as well—often with the same dimensions as the drawing and dining rooms. In a few of his most elaborate country homes, such as the one he designed for Lord Mansfield in Hemstead, the library was the largest room; in addition to housing an extensive collection of books, it was also intended, as the floor plan stated, as a room "for receiving company."[5]

Even the newly fashionable townhouses that Adams and other architects planned found space for libraries, and it wasn't only the baronial mansions that had them—so did many of the farmhouses and cottages.[6] The clergy, even those of modest means, had collections of books, and the most fortunate had rooms devoted to them. The Reverend George Jekyll of Dorset was so inconvenienced while having his parsonage rebuilt in 1802 that he was temporarily in a "mere cottage where he could not have his books about him, nor even a study to himself. His wife was ignorant and violent, so he was driven abroad to look for comfort. Every night he was at one or another of the neighbouring farmers and so contracted a habit of low dissipation."[7] Here is evidence of residential libraries as molders of cohesive and wholesome families.

The roots of the American residential libraries derived, at least in part,

from these English libraries. One of America's most popular domestic architects of the last century, A. J. Downing, wrote:

> In country-houses or villas, there are never less than three or four apartments of good size . . . on the principal floor. In every villa of moderate size, we expect to find a separate apartment, devoted to meals, entitled the dining-room; another devoted to social intercourse, or the drawing-room; and a third devoted to intellectual cultures, or, the library.[8]

He, too, emphasized the central location of the library, which "communicates with both dining hall and drawing-room."[9] Downing was not alone in placing the library directly in the traffic flow: other architects such as Calvert Vaux and E. C. Hussey included prominent and centrally located libraries in the homes they designed.[10]

H. Hudson Holly, another American architect of the last century, wrote at length about the function of residential libraries. They should, he said, act "as a sort of rendezvous for social intercourse" where large-scale entertaining could take place; but in addition they should serve as "a place where [the head of the household] may gather his dear ones for counsel and instruction."[11]

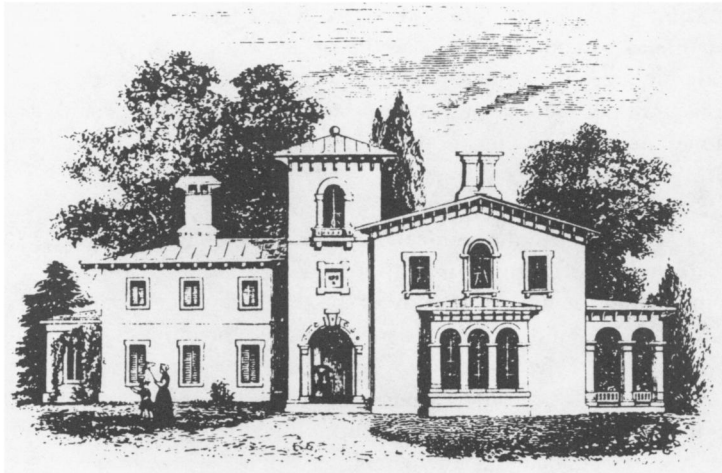
Holly was a book enthusiast and wrote that the first consideration for a home library was proper lighting, which he said should always come over the right shoulder of the reader. And the proper position of the reader was facing the fireplace. Fireplaces were standard features of libraries prior to the introduction of central heating, and an important element of library decoration. For light, Holly favored bay windows, especially in corners, where they were "effective in preventing stiff regularity and giving grace to the room."[12] Ventilation was also important, because libraries were "the natural lounging places for gentlemen who smoke, and because, in a close room, the gluing and pasting of the books are apt to become musty, unless proper precautions are taken to secure a good circulation of air."[13] Bookcases, he went on to write, should be raised a few inches above the floor to prevent dampness, and they should have solid backs with space between them and the walls to permit the circulation of air.[14]

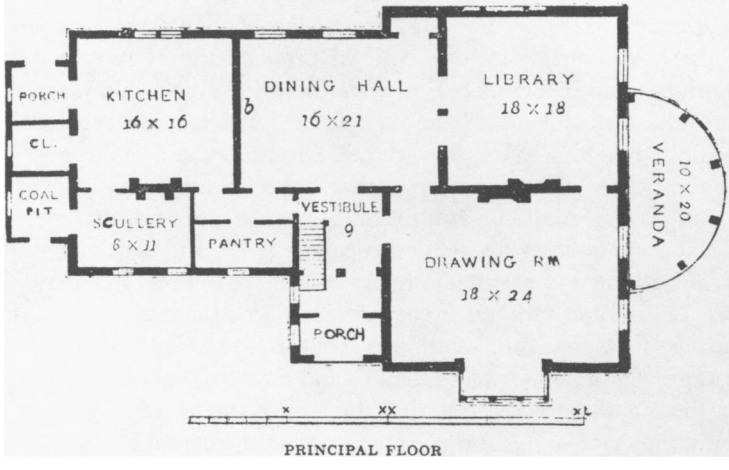
The social value of the library, as opposed to the notion of the library as a retreat from society, was suggested by another architect, S. B. Reed, who designed a sliding door to be used between the parlor and the library so that the rooms could be combined for large gatherings.[15] To nineteenth-century architects, the residential library was a showcase room, and the more wealth and taste the client possessed, the greater the show.

While in the nineteenth century the design of the residential library was in the hands of male architects, by early in this century there was a thriving

DESIGN XXII

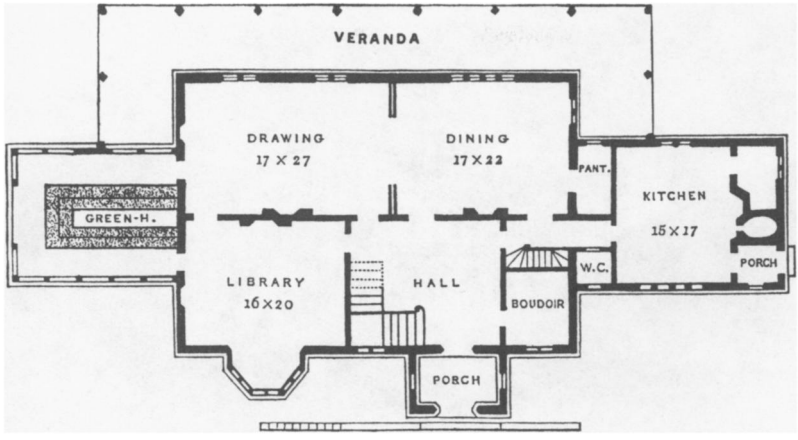
VILLA IN THE ITALIAN STYLE





PRINCIPAL FLOOR

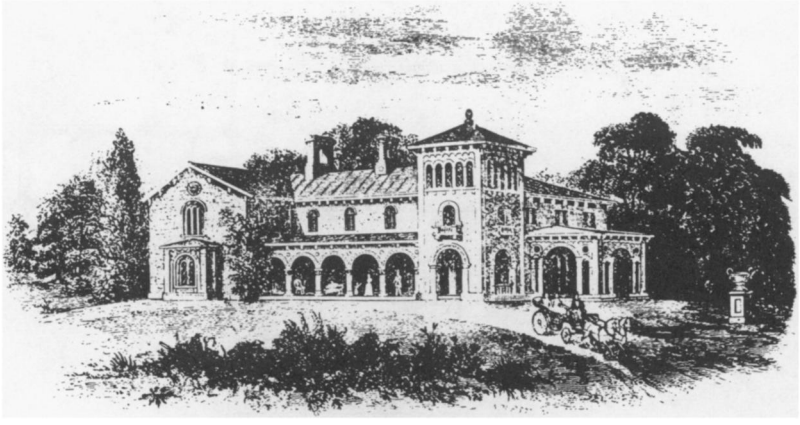
The grander home plans in A. J. Downing's The Architecture of Country Houses *generally placed the libraries adjacent to the drawing rooms (pp. 282–283, 322–323, 332–333, 342–343, 352–353).*

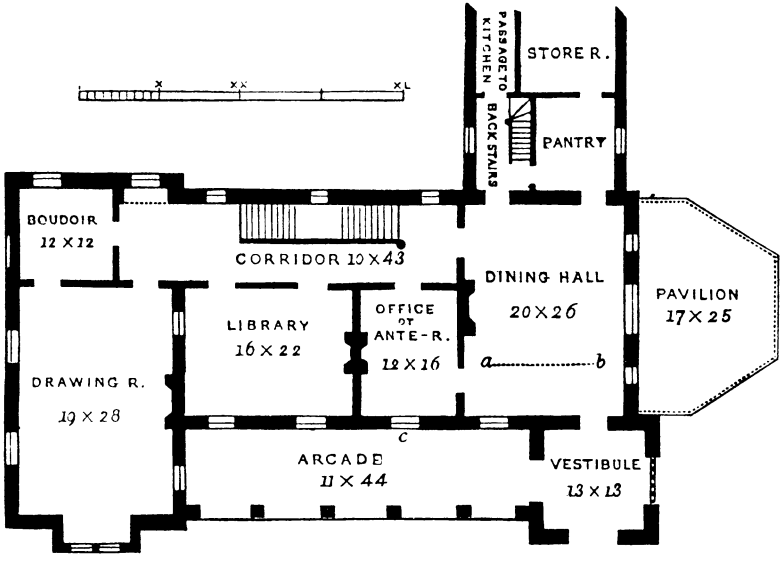


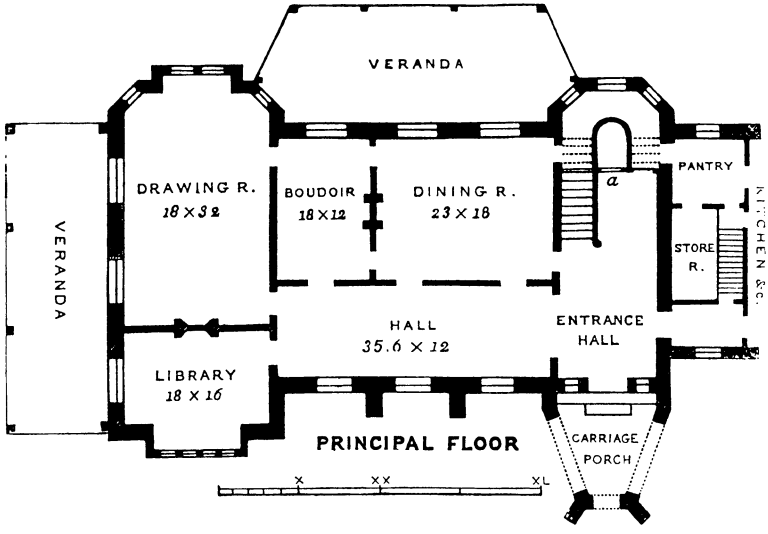
[Fig. 149. Principal Floor.]

DESIGN XXIX

RURAL GOTHIC VILLA

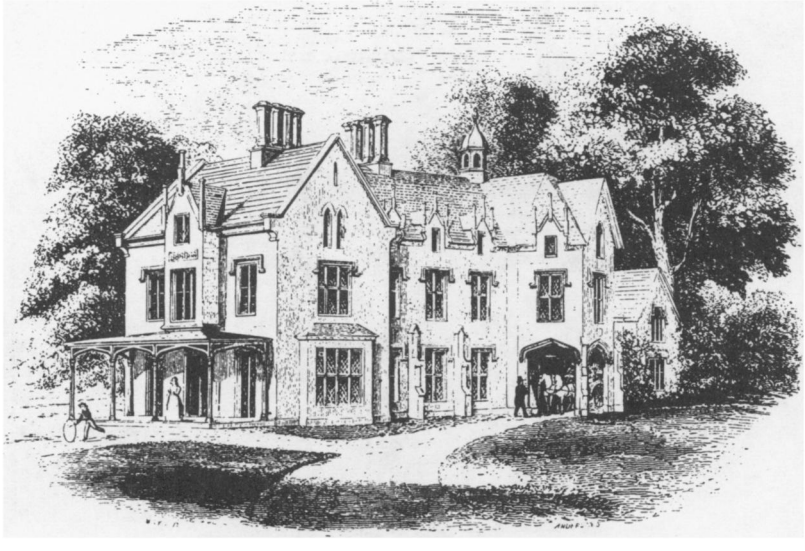



PASSAGE TO KITCHEN
STORE R.
BACK STAIRS
PANTRY
BOUDOIR
12 X 12
CORRIDOR 10 X 43
DINING HALL
20 X 26
PAVILION
17 X 25
LIBRARY
16 X 22
OFFICE OR ANTE-R.
12 X 16
a
b
DRAWING R.
19 X 28
c
ARCADE
11 X 44
VESTIBULE
13 X 13



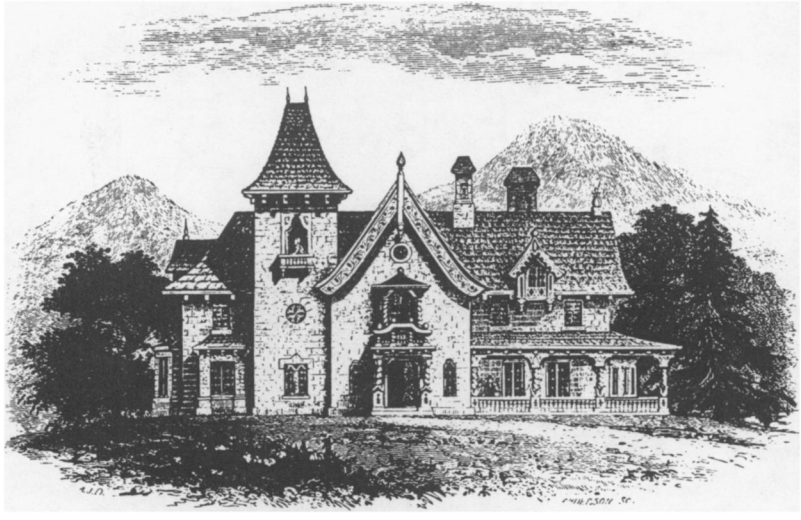
DESIGN XXX

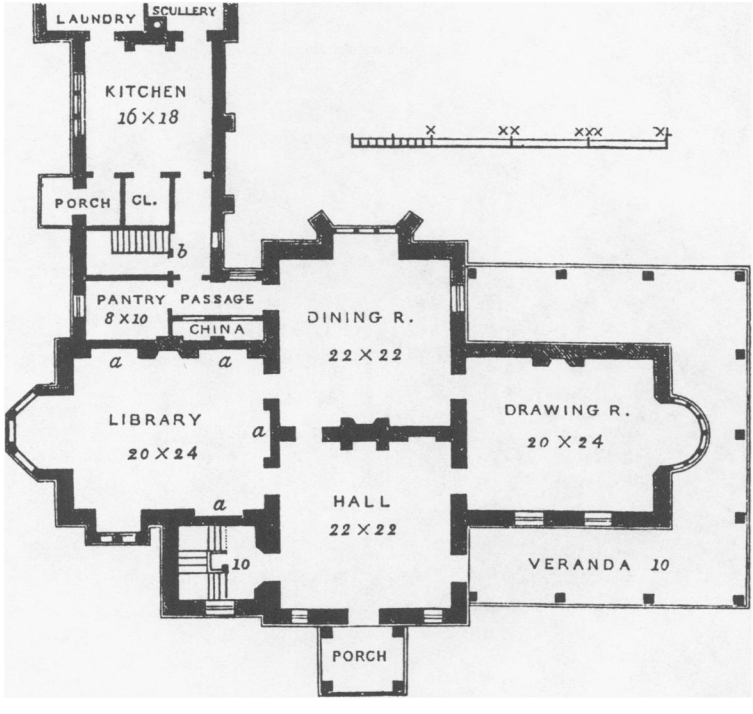
LARGE COUNTRY HOUSE



DESIGN XXXII

A LAKE OR RIVER VILLA





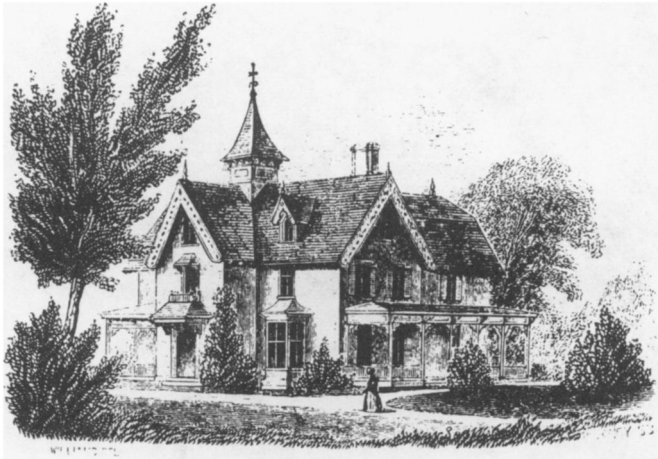
DESIGN No. 8.

PERSPECTIVE VIEW.

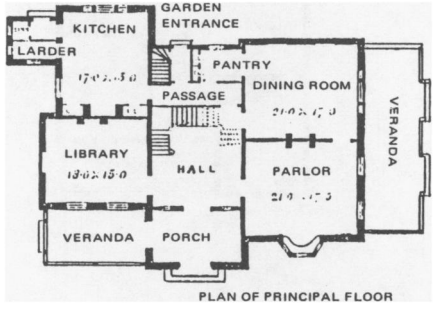
PLAN OF PRINCIPAL FLOOR.

The house plans of Calvert Vaux included prominent libraries (from Villas and Cottages [*pp. 158 and 165*]).

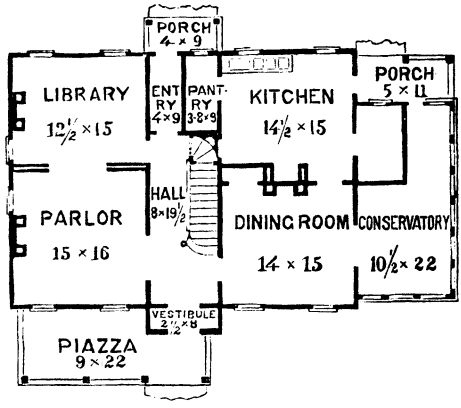
DESIGN No. 9.

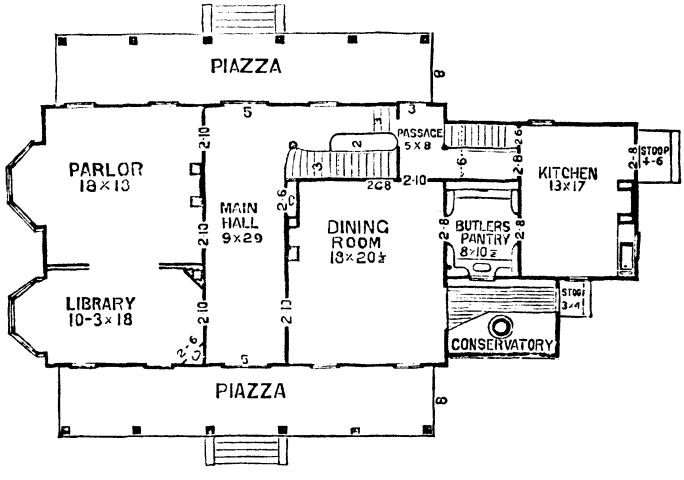


PERSPECTIVE VIEW.

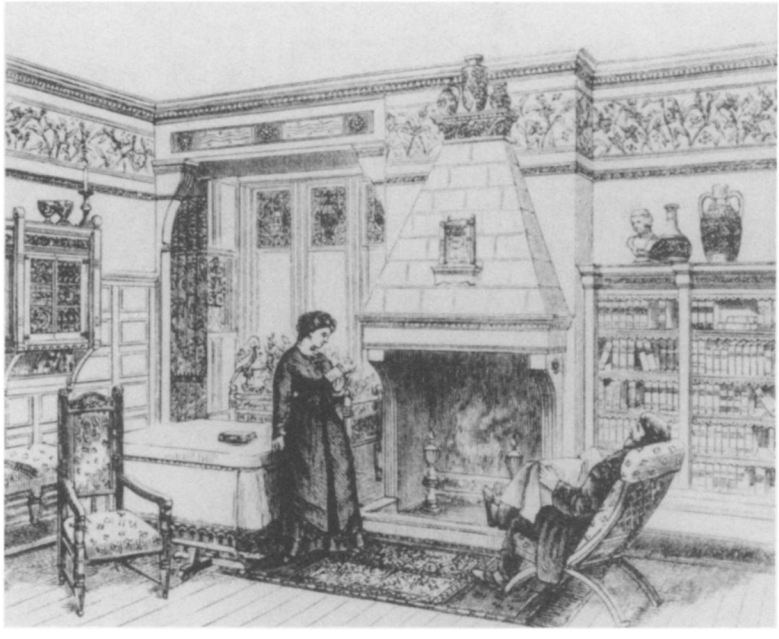


PLAN OF PRINCIPAL FLOOR





The library adjoined the parlor and was near the front entrance in these plans from S. B. Reed's House-Plans for Everybody *(pp. 207 and 212).*



The domestic tranquility of the home library as pictured in H. Hudson Holly's Modern Dwellings in Town and Country *(p. 199).*

popular literature in the domestic magazines on how to decorate libraries that was written primarily by, and for, women. Lillie Hamilton French, who was quoted earlier, had much to say about library decoration in her popular book *The House Dignified.* She thought that simply the presence of a library in the home was a desirable influence on the family and that the "decorative value of mere book covers has few parallels." On this topic she was eloquent: "The colors of the bindings, the solidity of rank and file, the constant play of light upon the lettering, the variety of the upright line combined with a certain regularity, the relief of the horizontal shelf, create in their various combinations surfaces which to some are as alluring as tapestries."[16]

Here we have books being described as objects of decoration and residential libraries as variants of art galleries. In French's chapter on the library in the home, there was no mention of what subject matter was suitable for these books. She did say that books should visually dominate the rooms, but she was much more concerned with what kinds of art objects would best blend with them. She was, for example, against flowerpots, because they destroyed the "dignity" of the library. Bright objects should be avoided

because they overpowered the more subtle colors of the book bindings. She advised against draping library tables—that hid the beauty of their lines. Above all, she warned, one must never place obstacles such as vases in front of the bookshelves, thus hindering access to the books. "All vivid contrast should be shunned, all over-accentuations." There was a right look and a wrong look to the home library, in French's mind.[17]

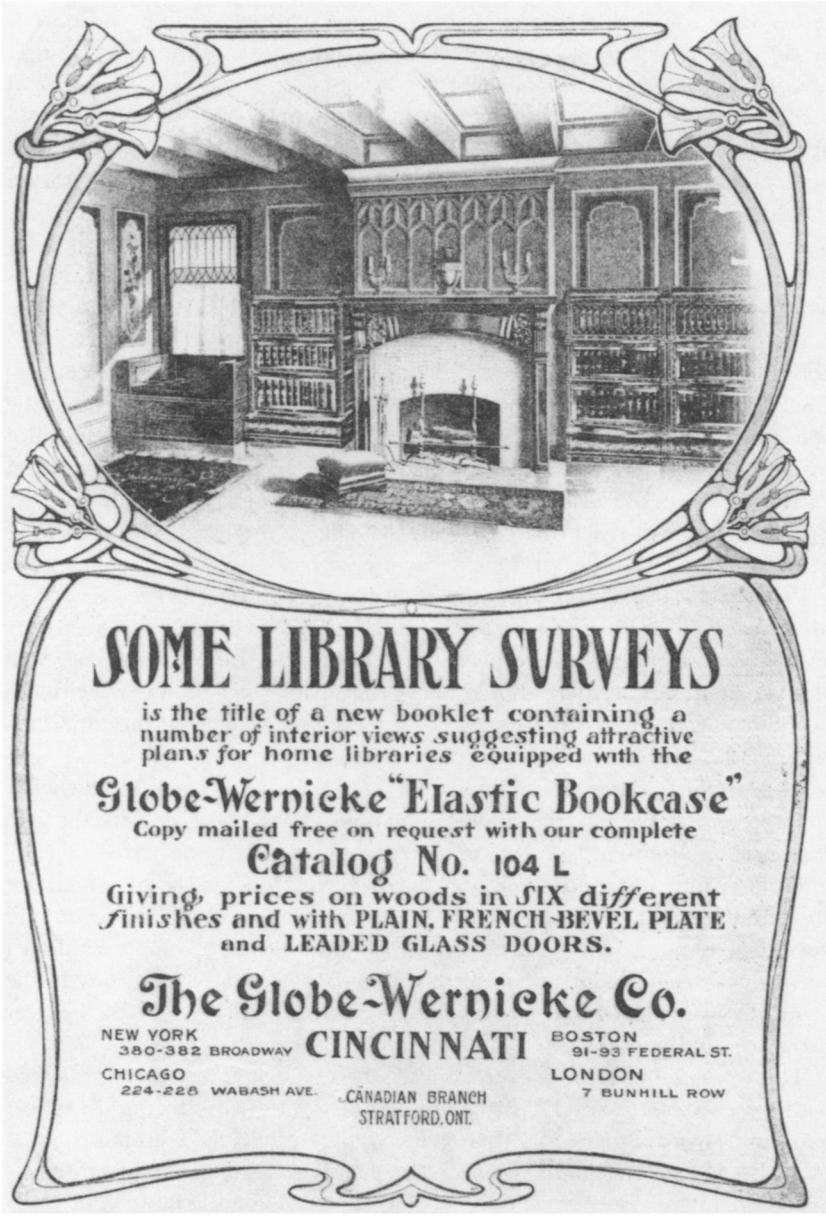
Isabel McDougall was even more specific about what kinds of artwork were suitable for library walls. She was against placing "one's amiable private keepsakes" among the "rarified . . . intellectual, impersonal atmosphere" of the library. Nor should landscape paintings or other scenes of nature be hung, because "the library is essentially a place for inlooks." She recommended English lithographs, sculpture, architectural drawings, and portraits of favorite authors. Statues and busts of literary figures were also highly recommended, as were antique vases and classic masks. These objects all required special lighting to emphasize their desirable features. For display above the bookcases, she suggested framed bookplates, book covers, or other objects commenting directly on the book collection itself. For example, a collection of Japanese art books could be highlighted with Oriental metal sword-hilts; a French Revolution collection, by small engravings of major figures and settings of that event; and heraldic shields would enhance an English history collection.[18]

McDougall went so far as to recommend specific works of art, such as Piranesi's Roman etching, the Chandos portrait of Shakespeare, and the bas-relief panels of Julia Bracken. If one must have a personal object displayed in the library, she concluded, a nicely framed family portrait would do.[19]

An unidentified writer in *House Beautiful* emphasized that no room "so distinctly and entirely belongs to the house-owner himself as his library" and that room should mirror his qualities, but overall the room should reflect "coziness, warmth, and seclusion." The library should be "dignified without being ceremonious; sedate without stiffness." All books should be easily accessible, and therefore the bookshelves should not exceed seven feet in height. Large collections, those in excess of 3,000 volumes, would require a balcony. Wallpaper should not be used because it distracts from the books, and the colors to avoid include light green, pearl grays, and whites.[20]

As for the bookcases themselves, there was a variety of opinion. The traditional view was that bookcases should be built into the walls and extend from floor to ceiling, thus covering all wall surfaces, and that they should be simple shelves with no adornment. But the decorators soon saw possibilities here. One writer recommended deep cabinets for the first few feet above the floor, in which to house and display large-format books. Above them would be conventional shelves, which should be of fixed height

These libraries, depicted in the February 1939 issue of Arts and Decoration, *showed wall tapestries, a timbered ceiling, wood paneling, and handsome bindings (John Marsman, "Our Vanishing Libraries" 44/5).*


SOME LIBRARY SURVEYS
is the title of a new booklet containing a number of interior views suggesting attractive plans for home libraries equipped with the
Globe-Wernicke "Elastic Bookcase"
Copy mailed free on request with our complete
Catalog No. 104 L
Giving prices on woods in SIX different finishes and with PLAIN, FRENCH BEVEL PLATE and LEADED GLASS DOORS.
The Globe-Wernicke Co.
NEW YORK 380-382 BROADWAY
CINCINNATI
BOSTON 91-93 FEDERAL ST.
CHICAGO 224-228 WABASH AVE.
CANADIAN BRANCH STRATFORD, ONT.
LONDON 7 BUNHILL ROW

An advertisement for expandable bookcases from the November 1904 issue of House Beautiful *(p. 47).*

rather than adjustable, "inasmuch as they are always in line and do not destroy the symmetry of the room." The same writer went on to suggest uniform sectional patterns of shelves that could be added as the number of books increased, thus avoiding the ugliness of empty shelves. "Long rows of unfilled shelves detract greatly from the restfulness of the room and give it a look of exceeding bareness," he wrote. He also said that the decoration should be "quiet and subservient to the books and shelves," and that "ordinary bric-a-brac has no place in the library."[21]

Another authority ventured that the residential library should always appear to be "comfortably filled," but not crowded with books and shelves. All walls, except for windows, doors, and fireplaces, should be covered with bookshelves, but these shelves need not extend all the way to the ceiling. There should be a six-inch base below the bottom shelves "to protect the volumes from sweeper and floor brush."[22] The argument for shelves not reaching to the ceiling concerned both access and aesthetics. If the top shelves were out of reach, then ladders or "library steps" would have to be added in order to reach the books on top. These might interfere with the graceful horizontal lines of the shelves themselves.

What about the placement of the books on the shelves? There was agreement that smaller volumes should go on the top shelves, partly because they are more easily handled overhead than the heavier books. But there was also the opinion that there should be a progression of shelf height, with the taller shelves at the bottom tapering off to shorter shelves at the top. This was deemed to be visually more pleasing.

At least one writer maintained that bookshelves recessed in the walls were preferable because the spines of the books would be even with the wall surfaces. In other words, a wall of books would appear to be architecturally integrated into the room itself and not give the appearance of something added later as a decorative touch.[23] Another writer said that shelves should never be extended over doors or windows.[24] However, this statement didn't generate much support. A complete wall of books seemed to be key to the concept of an ideal home library, and that included rows of books over doorways and windows.

There was some conflict over whether shelves should be open or covered with glass. Some favored glass to protect the books from dust and careless handling, while others felt that glass was "uninviting" and formed a psychological barrier to the use of the books. This sensible compromise was proposed by one writer: "Why not, then, have both glazed and open shelves in our library—the ready-to-hand open shelf for modern fiction and the great bulk of well-thumbed favorites, and glass enclosed shelves for the more delicate bindings and irreplaceable treasures."[25]

A bigger problem with glass doors, in the eyes of the decorators, was glare and distortion. "Books shut in behind glass doors are as despoiled of

charm as are the faces of beautiful women behind thick eye-glasses,'' snapped one.[26] Another said that ''a room lined with glazed doors looks too much like a shop.''[27] A third possibility was wire mesh, but the decorators were strangely quiet on that topic.

A major manufacturer of bookcases, Globe-Wernicke of Cincinnati, advertised regularly in the domestic magazines and issued catalogs specifically dedicated to bookcases. They offered a line of ''Elastic Bookcases'' that were expandable sections in ''six different finishes and with plain, French bevel plate, and leaded glass doors.''[28] These sectional bookcases enabled an orderly growth of a library while eliminating the eyesore of temporarily unoccupied shelves. In any event, there was agreement that the bookshelves should create a sense of balance and composition in the room.[29]

There was also agreement that wallpaper had no place in the library because it was considered distracting, but paneling was another matter. One writer made the case for dark cherry paneling. ''The beauty in the color of the natural wood and the varying texture of the grain is practically unlimited. With handsome leather bindings, these woods in the waxed finish appear wonderfully attractive,'' he wrote. In fact he liked it so much that he recommended it for the ceiling as well.[30]

Library furniture generally consisted of a large ''library table'' on which books could be displayed and perhaps even read. The style of the table had to match the overall style of the room, including the bookshelves and paneling. Usually it was a heavy table with ornamentally turned legs, and its top was often inlaid with morocco or cloth to provide a smooth writing surface. The table was the dominant piece of furniture, but dictionary stands and large globes were also recommended, along with a few overstuffed chairs and perhaps a sofa. One writer summarized library furniture as ''solid, simple, comfortable, and distinguished.''[31]

The word ''dignity'' was often used in describing the ideal home library. The library was an expression of cultivation, and it had a serious air to it. Yet it need not be solemn and forbidding: ''Nowhere in the house is the gladness of sunshine a more welcome decorative note; nowhere is more essential the subtle charm of soft-shaded lamps, and comfort—big, substantial comfort as provided in deep-cushioned sofas and chairs, with plenty of tables large and small.''[32]

While the fireplace was functional, it also had decorative possibilities in its mantelpiece and the artworks displayed upon it. The association of the open fire with reading was remarkably strong throughout the literature: ''. . . the happiest of all places to read is before a fire, where one can relax in the corner of a luxurious sofa, with a shaded lamp at one's elbow . . .''[33]

Natural lighting was favored in the daytime, and library plans called for generous-sized windows. Lighting fixtures were generally small and under-

Libraries in the homes of the wealthy featured built-in floor-to-ceiling bookcases, library ladders, comfortable furniture, and the ubiquitous fireplace (from Agnes Rowe Fairman's "Liveable Libraries," New Country Life [September 1917]: 58 and 59).

stated. One writer said that chandeliers should be avoided, and, on a practical note, recommended that a large flashlight be kept at hand to locate books in dark corners.[34]

The kinds of books suitable for residential libraries were hardly the consideration of these writers, but they had much to say about appropriate bindings. It was recommended that old books be kept in their "old weathered coats of ribbed time-brown leather, or time-yellowed vellum," but that modern books be retained in their original cloth.[35] Most authors praised the decorative leather bindings then fashionable, much as they praised paintings and statues, but at least one writer railed against the excesses: "Can anything be more exasperating than trying to read Emerson under the glare and gesticulation of a red binding embraced by sundry whirls of purple and pink, which reaches out from itself and cannot be quieted?"[36]

As for arrangement, there was a feeling that uniformity and regularity should be avoided. One writer sought an "informal, haphazard harmony" of colors and sizes of bindings, and he recommended that uniformly bound sets be scattered around the collection to avoid visual monotony.[37] But Margaret McElroy spoke out against a "confused collection of colors and sizes," which she found "interesting but restless." She instead advocated keeping the larger and darker books near the floor, "letting the bindings gradually get lighter towards the top—a gradual shading from dark to light." She also suggested scattering the brightly colored volumes to achieve a "mosaic effect." In a passage not likely to please librarians, she wrote: "A mind neat and precise likes rows of books matched for size while one with a more inquiring, brilliant turn demands a daring display of color. The dullest of all arrangements is the one according to subject."[38]

Another writer passed over the colors of bindings to concentrate on their height: "Books have . . . a quality of rhythm, and by placing the tallest at the ends of the shelves, and the smaller ones in the middle, the impression is given of a sweeping curve, instead of the jagged line of teeth of a disorderly bookcase."[39]

While on the subject of book size, no less an authority than Emily Post found a relationship between the subject of a book and its dimensions: ". . . books on similar subjects are likely to be of a similar size. Books of fiction are usually 8 × 4 3/4. Books of fact—9 1/4 × 6—meaning two sizes of shelves. A bigger size is necessary for such books as atlases, encyclopedias, collections of cartoons. . . ."[40] This meant, of course, that shelving would be of varying spacing depending upon the subject of the books. You could, presumably, tell what subject section you were in by the height of the shelves.

The shelves could make or break the appearance of a room: "for nothing makes a sharper line on the wall, or calls attention more loudly to the proportions of the room. It is not a good plan to divide the wall equally; the top

of the bookshelves should be distinctly below the middle of the space."[41] The shelves themselves created a sense of balance and composition in the room.

During the 1920s *Good Housekeeping* suggested "ideal" residential libraries in the series "The Studio." These included floor plans, lists of materials needed, and specific pieces of furniture—all closely matched to the advertisers' offerings in the same issue.[42] *House Beautiful* ran a series on color schemes for the various rooms in the house, libraries included.[43] The general feeling was that colors in the library should be subdued, with greens and browns being favored.

Not all writers on the subject were interior decorators. Aldous Huxley contributed to this genre in 1921 with an article in *House and Garden*, and, as expected, he provided a different perspective. He complained that books had become inconveniently scattered in homes and that the term "library" had lost its meaning. He noted that the word referred to grand rooms full of lavish books, primarily to be enjoyed for their spines, and that only the wealthy could afford them. For people of average means, he proposed the term "book room," in which "one keeps the books one likes to have always at hand, the books that one really reads." He went on to say: "The essence of a book room is that the shelves shall be more or less constructional features of the room. The presence of books in such a room is not fortuitous; they do not occupy a casual piece of furniture which might be removed at pleasure."[44] Huxley favored recessed cupboards or niches for books, sparse decoration, comfortable chairs and writing surfaces, and books arranged in some kind of order to facilitate retrieval. As a working writer, Huxley expressed little interest in making a show of a roomful of books.

In the nineteenth and early twentieth centuries libraries fulfilled a social and entertainment function, but as this century progressed they came to be more on the order of retreats—and they became smaller. This was, in part, a result of the economic depression of the 1930s and the move into smaller city homes. There was less space available for books. "In these days of small homes and compact apartments it is often the library—that gracious book-lined room which is such a happy childhood memory to so many of us—that has gone by the board . . . the library, the place where we go to read because we like to, is almost defunct except in large mansions. . . ."[45]

But space itself was not the only consideration in the decline of the residential library: other needs were expressing themselves in the American home, as this writer explained:

> When those of us who were brought up with libraries as a background for our young lives contemplate the change taking place we wonder how much is being sacrificed to the bar, the card room, and the

> playroom. Are we giving up too much that furnished a cultural environment for our early days for the few sets of shelves in our living rooms, halls, bedrooms, and dining rooms?[46]

Books indeed were being spread around the home, as Huxley had noted, and the library was ceasing to be a separate place. Perhaps books were no longer important enough to deserve a place of their own. The title of an article in *Better Homes and Gardens* in 1940 expressed the trend well: "Here's an idea! Libraries take to the hall."[47] Another article suggested making a library out of a "little-used guest room, a large closet or dressing room with a window, even a corner set off from the main living room. . . ."[48]

Edith Louise Allen thought that the spread of the public library had made home libraries unnecessary. She wrote:

> As time passed on and quarters in city homes grew more expensive, space for the library was gradually eliminated, particularly in homes near the public libraries for there books could be secured so easily that there was no object in having an extensive collection of books at home. Good roads and small town public libraries have likewise reduced the private ownership of books in rural communities. The number of books, therefore, even in the homes of the most cultured families, have often been reduced to the few most needed for ready reference.[49]

But statistics on home ownership of books are elusive, and there must have been other factors as well. The Depression put a dent in disposable income and forced people to move from their family homes in search of employment. The assembling of a home library required not only the desire but the financial means as well. This was reflected in a marked tapering off of domestic magazine articles concerning the home library in the 1930s.

One of the last articles to appear was written by M. Lincoln Schuster, the publisher, in 1938, and he lashed out at the decline of the home library: "I openly declare that anyone with the inner impulse to think and read for himself . . . can somehow find the space, and a home library—modest but still basic and representative—can be assembled."[50]

But it was easier for people like Schuster, who simply ordered a wing built onto his Long Island home, and who probably had to pay nothing for his books to boot. Incidentally, Schuster arranged his books not by color or size but rather by subject on neatly labeled shelves.[51]

Schuster's enemies, although he did not name them, certainly included movies, radio, and, later, television. The latter two competed in the home, where they required their own spaces. Dens and family rooms evolved for them, and the main items of furniture in these rooms became known as "entertainment centers," which, ironically, were essentially bookcases

adapted to shelve electronic equipment and supplies. Shelves of videotapes and compact discs have today taken the place of books in many American homes—it is curious to note how the packaging of these items is often designed to resemble books.

Another factor in the decline of the residential library may well be the paperback book. Paperbacks are disposable rather than items to be saved and displayed proudly on shelves. They can be kept anywhere that is convenient in the home, or left anywhere when finished. They are found in the kitchen, the bathroom, the garage, and even in the backseat of the family car. A separate room for them is not needed, and a solid wall of paperback books may be an eyesore and an embarrassment rather than a social asset when entertaining. Magazines, too, now constitute a larger portion of our reading, and they are generally not kept either. Perhaps we are reading as much as ever, but we are collecting less.

Our increasingly mobile way of life is also a factor. There are few greater impediments to moving than a roomful of books. Divorces shatter family libraries as well as families, and with both partners working full-time perhaps there is less attraction to assembling a library at home.

There is probably no simple explanation for the decline of the home library. Home libraries, among other things, are expressions of domestic stability and continuity. They are also affirmations of print culture. Scholars are likely to say that the decline of the home library is indicative of the erosion of the dominance of print culture that has been with us for several centuries but that has now run its course. We are simply entering another era. Today we have the "media room" in place of the library in the home. There are interior decorators who specialize in this room, and you now find articles about them in such magazines as *Architectural Digest* and *Country Life.*[52] The media room is becoming the showplace of the home, as well as the center for social gatherings.

The residential library still seems to have some shelf life remaining, but it is once again becoming the preserve of only the most wealthy and the most cultured among us. Typical middle-class homes today seldom have a room designed as a "library." In fact just the notion of it strikes a chord of presumption. Judging from the current popular domestic magazines, the residential library has gone the way of the parlor and the servants' quarters. And we may be poorer for it.

Notes

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11. Holly, *Modern Dwellings*, p. 108.

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22. Jared Stuyvesant, "A Place for Books," *Country Life in America: A Magazine for the Home-Maker in the Country* 25 (November 1914): 52–53.

23. John Herbert Weeks, "The Inside of the House: Conducted by Harriette Taber Richardson: The Library," *House Beautiful* 40 (October 1916): 282 + .

24. Beauveau Norris, "Infinite Riches in a Little Room," *Good Housekeeping* 72 (January 1921): 26–27 + .

25. Stuyvesant, "A Place for Books," p. 53.

26. Emily Post, *The Personality of a House: The Blue Book of House Charm*, rev. ed. (New York: Funk and Wagnalls, 1909), p. 373.

27. Marian Burgess, "The Indispensable Library." *Arts and Decoration* 54 (December 1941): 32.

28. Globe-Wernicke Co., advertisement in *House Beautiful* (November 1904): 47.

29. Margaret McElroy, "Book Rooms of Individuality," *House and Garden* 43 (June 1933): 52 + .

30. Weeks, "The Inside of the House," p. 282 + .

31. Richard Le Gallienne, "What a Library Should Be Like: Some Suggestions for Those to Whom Books and Their Heritage Are Precious," *House and Garden* 46 (December 1924): 58 + .

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35. Le Gallienne, "What a Library Should Be Like," p. 111.
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